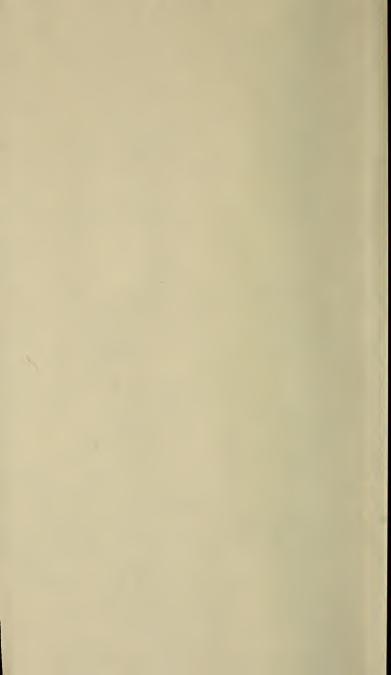
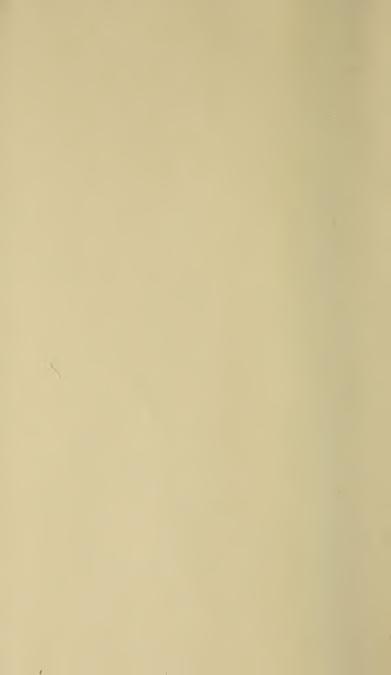
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# MAKE-UP

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J. E. FROBISHER.

Director of the College of Acting and Oratory, of New York; Author of "Voice and Action," "Acting and Oratory," etc., etc., etc.

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## PREFACE.

Every one, amateur or professional, in appearing before a public audience, ought to some extent, to be "made up." It may not be to represent a character, as in a play, but to prevent the ghastliness, otherwise given to a person under a glare of light, especially of foot-lights, which resembles, only less so, the cadaverous look one wears passing the reflected water-jars of a druggist's window.

Readers, concert singers and others, as well as actors, should "make up," slightly at least, if they wish to avoid that pallid, frightened, drawn, older appearance, and obviate its disagreeable effects upon the spectators.

It is not only unbecoming, but unnecessary, as Shakespeare says, "let her paint an inch thick," for with a ready and delicate judgment, the most refined lady can preserve her own facial appearance so closely, as not to betray to the severest scrutiny, the means she may absolutely need apply.

This work is intended more particularly for makingup with Grease Paints, and their accompanying liquid preparations, (for the hands and arms), although many directions may be found that will, associatively, assist one in *characterizing* his features in dry colors, should he so desire; for although they are much less in vogue, there might be occasions when they could be better used.

The most obvious advantage of grease paints is, that they are not sensibly affected by perspiration; while reversely, dry colors are: for moisture will streak them on the forehead and adown the face, and if the perspiration be profuse, it will actually wash them off, and thereby destroy all the making-up, leaving only its wreck behind.

Such conditions necessitate a renewal of the entire features, and perhaps, at most importune moments, even during the enacting of consecutive scenes. The time sufficient to re-make-up the face might jeopardize the interest of the entire act or even the play itself; while not to do so might spoil the character.

Grease paints do not fail the performer in so hazardous a manner, for perspiration oozes through them and can be easily shaken from the brows and face by several sharp, quick jerks of the head, and if this is not sufficient, a soft napkin laid in the palm of the hand, and gently mopping and touching the face will remove what remains, without injury to the "make-up."

It might be necessary to slightly re-apply the finishing powder, but this is a very simple matter, and if neglected would scarcely be observed, for it merely makes the features a trifle more transparent and flesh-like, thus softening the grease paints in tone, but not obscuring them.

Perhaps another not less important consideration in favor of grease paints is in their harmonious and blending qualities. The flesh and shadow tones readily mingle, even to the finest tint, with imperceptible softness, giving a purity and freshness impossible to secure with dry colors; besides, in the use of wigs, grease paints blend the natural skin of the forehead with the artificial one of the wig so completely, as to defy detection of the line of junction; they also conceal defects of skin; and old actors know their value in hiding the lines of their features, when playing leading juvenile roles.

Dry colors were not so noticeably defective in the earlier times of candles and oil lamps, but now-a-days with gas, and plenty of it, they look yellow, opaque, cold, pale, waxen, lifeless.

Perhaps a still further excellent reason for the choice of grease paints is on account of their harmlessness, for if there should be any tendencies to affect the skin, by the use of colors, they are doubly neutralized by the fat in the paints, and the face-covering of cocoa-butter on which all the colors are laid, as explained in the processes of making-up.

Those not yet accustomed to the habit of using them, imagine grease paints as disagreeable to the touch of the face, and they consequently shrink, at first, from being "daubed," as they sometimes tersely express it, "like Indians with war-paint." Not only ladies, but even gentlemen, fidget over the idea of being greased-up. Such has been my experience with pupils for the stage approaching their "first appearance" at a reception, but they subsequently learned their mistake.

Grease paints are not unpleasant to the face, for

when it is made up with them it feels smoother and moister, if not cooler; while made up with dry colors the "face burns," feels dry and harsh.

Grease paints, by softening the skin, make the face more flexible to expression, and even feel more agreeable than without paints. This has been the experience of those under my supervision, and seems to be that of most professionals.

Hoping these sufficient motives for the preference expressed in the use of grease paints, let us proceed to the practical part and look into the mysteries of an

"ARTISTIC MAKE-UP."



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#### THE MAKE-UP BOX

should consist of the following features:

The box itself.
A piece Cocoa-butter.
Grease Paints.
Lining and Shading Paints.
Leather Stumps.
Grease Rouge.
Powder Box and Puff.
Liquid White and Brown.
Cosmetiques, Black and Brown.

Creped Hair or Wool.
A pair of Scissors.
Thread and Needles.
Pins, Spirit Gum.
Towel and Sponge.
Hair Pins to sometimes
fasten wigs.
Small pieces of Muslin.
And a small Mirror.

The price of the Make-Up box varies from \$1.75 to \$3.50 each.

The large paints come in sticks 50c. each, or 25c. half a stick; three or four colors will answer, according to style of characters played.

The grease paints commence at number one and variously run to number eight for youth; to manhood up to ten; recommencing and finishing for old age with thirteen; added to these come Gypsy, Moor, Chinese, Indian, East Indian.

With these are used smaller sticks of paints to shade with, and for lining. These are white, black, gray, flesh, brown, red and carmine.

Prices from 20 to 40c. per stick, or 10 and 20c. half a stick, according to the color, all seven colors are needed.

A complete outfit of box and material, can be had at prices varying from \$5 to \$10, and \$15, depending upon the quality and amount.

A price list of all the materials necessary will be found at the latter portion of the book.

The wigs and beards must be kept by themselves. These are innumerable in variety and style, from court to kitchen—black, red, brown, blonde, white, and gray.

N. B.—Boxes made-up and sent upon application.

## DIVISION LINES OF THE FACE.



The perpendicular lines denote the place of color for the size of the face from thin to thick.

The horizontal lines denote the place of color for the age of

the face, from youth to old age.

The lines from the eyes and nose, and on the forehead, neck and cheek-bone, denote the places of shadows, wrinkles and linings.



## PRELIMINARY TO MAKING-UP.

The first thing in making-up for a part is to dress in the costume, modern or classical, excepting directly around the neck, such as collar, cravat, or ruff, also, omitting coat or garb about the shoulders. By so doing, one is not as likely to disturb the make-up of the head and face.

If the character demands a wig next see that it is properly adjusted, so as to match the facial appearance with it. The wig in some instances can be left off until the face is nearly, if not quite made-up, and then matched with a few extra touches.

To Put on the Wig.—Brush or comb back the hair, very slightly wetting it if resisting, from the temples and neck to the top of the head. Take the corners, at the ends of the elastic, at the back of the wig, and the front of the wig, and extend them apart above the head bending it forward. Let the front of the wig touch the forehead like the band of a cap, and then widening the elastic at back, keep the front of the wig in its true place, close to the line intended, and pull the wig down around the head like a neatly fitting glove. Push back the natural hair that may obtrude, with the back of a comb, except a portion on the temples, to have all resemble more nearly the real growth, and match these locks with grease paints.

Now, with a large apron or cloth of some kind tied or pinned close around the neck, so as not to soil the dress, seat yourself before your mirror with cleanly shaved face, if a beard, and select your materials from your make-up box. Make allowance for size of place, parlor, hall, or theatre; also, for the light around and on the stage, the kind and amount, strong and bright or feeble, gas, or kerosene, if in smaller towns, remembering the brighter the light the lighter the shades, and lines or shadows; reversely, coarser, with dull light.

Making-up may seem an easy matter, but it is more delicate and difficult than it looks. Even professionals, of years experience, cannot make up artistically; and this assertion applies to ladies as to gentlemen. It is because they have never learned how, but have merely imitated enough, as in their acting, to routine a habit to take care of itself.

It is a study, an art by itself, and it is only the finished actors who can pretend to know its mysteries. One can hardly realize the infinite labor that genuine artists on the stage bestow upon their faces in making-up, their efforts often producing effects that seem to partake of the marvelous.

Blanc Perl faces, saucer eyes and deep ruby lips, like fashion forms in plate glass windows, and black mustachios, or blonde wigs, and peachy cheeks like tailors' models in suits with prices labeled, do not constitute in either case a true make-up.

A person possessing a finely formed face, but not artistically made-up, will not look as well on the stage as another with ordinary features well made-up, and in character.



### MAKING-UP.

Having satisfied yourself as to the preceding particulars, commence practice with

#### A JUVENILE FACE.

1.—Take your piece cocoa-butter, or vaseline, and if cold weather warm it first, and lightly smear the face. It is better to fill the pores first with plain than colored grease; it is then easier to remove the paint when cleaning off the face, especially if it is tender. After the smearing lay down the cocoa-butter, and with warmed hands rub the entire surface of the face close to the natural hair, or wig, shut the eyes, and rub both lids, upper and lower; rub the inside of the ears, a little in the nostrils and adown each side of them, and on the bridge. Do not put any grease on the neck, for it will soil the collar or ruff, but rub only to the dividing line of cheek and chin, where they begin to form the upper part of the neck. Do not put any grease on the back of the ears, nor behind them. neck, arms and hands will be attended to shortly. After this rubbing take a napkin and gently wipe off the face if made too greasy, almost dry. Now considering the age of the character, his business or profession, that might affect the color of his features, you will use one of the various colors of the grease paints, from number one to number seven. If he is to be extra pale, use number one. If childish, number two. If youthful, light complexioned, number three. If youthful and dark skinned, number four. Use wig accordingly.

In northern latitudes, people are lighter complexioned; in southern climates, darker. One should act in keeping with these suggestions, and make-up accordingly.

2.—Take the number of the grease paint best calculated to represent the type of youth you intend to portray, as hinted in the preceding paragraph, and having warmed it by the light, taking pains not to black it by too close contact with the flame, make several small patches on the cheeks and forehead, somewhat evenly apart, and one on the chin. Rub them, very lightly, into each other, with warm hands, and all over the face, following precisely the same directions as the cocoa-butter, eyelids, nostrils, and ears. A stick used every day will last for months, for only a slight quantity is removed each time applied.

3.—Next place the tip of one finger into the little jar of Rouge de Paris, and apply it high on the cheekbones; again lightly touch the rouge, and apply what comes off on the tip of the finger to the other cheekbone; now a slight touch to the chin. (See cut.)

If you intend to represent a thin-faced youth, put the dot of rouge, not larger than the full point of the finger, and not too much in any case, back towards the ears. If to represent a full-faced young person, put the rouge well between the cheek-bone and nostrils. As a *general thing*, this is all the paint needed in youthful characters, unless some peculiarity prevails which will be mentioned in its appropriate place.

Now comes the very delicate task of blending the rouge from the center of the spot to which it is applied. Gently then, rub and smooth it over the cheeks on either side of the face, conforming as nearly as possible to the contour of the natural face. Delicately rub it up close to the lower eyelids, towards the sides

of the nostrils, and towards the ears, high on to the temples, and down the cheeks, until the red spots have become apparently blooming cheeks.

- 4.—Now, with a leather stump, with one tip lightly rubbed on the end of a black or brown small stick of grease, according to the complexion of the character and the color of the wig, light or dark, as the case may be, draw a line close to the eyelashes, on either under-lid, and edging the eyelashes very distinctly, but narrowly, not exceeding the width of a line made by the burnt end of a match, which was sometimes formerly used. Take this line from nearly touching the near corner of the eye, around the curve of lid, out beyond the outer corner of the eye, to the extent of about a quarter of an inch, direct and straight. Now very lightly blend the lower part of this band or line into the eyelid, so as to lessen, or, if possible, remove all appearance of a line, and merely seem like a profusely eyelashed pair of eyes. This makes the eyes appear larger and brighter. Also, paint the lashes.
- 5.—After the painting is over, take the powder-puff, and either a plain white, or tinted powder, flesh color, brunette, such as may be best suited, and powder the entire face and ears as in painting; let it remain a few seconds, then take the puff and very lightly brush off all the superfluous particles, toning all down to look as life-like and natural as possible.
- 6.—With wet corner of napkin rub paints from eye-brows, and as soon as dry, darken them and eye-lashes according to natural hair or wig, with the brown or black, on leather stump.
- 7.—Take the tip of one of the fingers, and apply the rouge delicately to the lips, or in its place, use grenadine. Be cautious not to make the lips any

larger, and to use very little color. It is merely to prevent a cold, purple look, if no color is used. Carefully touch the inside of the breathing holes of the nostrils, not too much, just enough to give them a warm, natural look. Instead of what follows, some actors, (old,) grease the neck.

8.—Now pour out into a small vessel, a little of one of the liquid preparations, white, brown, or flesh tint, as in the powders, and apply quickly with a sponge to the neck, rubbing it to prevent streaking, and also blend it up to the colors at the edge of the cheeks and chin, and back of the ears, and all parts not covered with grease paints. In the same manner moisten the inside and outside of the hands, being careful not to allow it to get around the tops and under the projections of the finger-nails. For noblemen or high-bred gentlemen, light tints or colors. For mechanics, ruffians, woodmen, none at all, or light brown. For rough, sunburnt characters, sailors, barbarians, Romai, populace, dark brown, to appear swarthy, or yellowish, or reddish brown.

Never appear in modern society plays, or of the powder period, without whitening or tinting the hands and exposed portions of the arms, or they will look coarse and red. The sponging should be done very thinly, and rubbed evenly, to look transparent, not opaque. If made over-white, they must be washed and dried and gone over again. All of the foregoing work is necessary for a fine make-up, yet good effects can be attained without so much labor. Do not be satisfied with commonplace work, such as is too frequently found on the stage of even city theatres.

Ladies' Juvenile.—The make-up is quite similar, except, having softer, smoother skins, and less to conceal on the face, they can use softer and lighter colors both in tone and consistency. The paints used by them come in small earthen boxes, under the name of Exoras. Number one is for light complexions, blondes; Number two for medium; Number three for brunettes and dark complexions. In making-up the eye-lashes, ladies should not make little dots with dark paint on the lids themselves, between the lashes, as some do on the stage, but actually paint the lashes, upper as well as lower; if lashes are too light, make the curved line under them to improve their size, or bulk.

After the cocoa butter, and the number selected of Cream Exora is applied, the eyes improved, the lips tinted, the nostrils insided, then come as with the gentlemen, the powders and the liquid preparations for the hands, arms and neck, using the same precautions not to overdo, or they will look as parts of images of plaster.

When completed in all these particulars, and the powder removed from the eye-brows and color applied, they have an extra advantage of making little beauty spots, and dainty dimples on cheek and chin.

Advanced Ages.—Wrinkles, similar to gentlemen in lining.

Remove all with cocoa-butter, or vaseline.

Liquid Colors.—Many ladies disliking even Cream Exoras, and Rouge de Paris, persistently use liquid colors, instead of dry. But, either dry or liquid colors put on the face, especially the rouge, sufficient to cover the face, injure the skin, make the face rough. They destroy the elasticity of the face skin, turn it yellow. Grease paints do not affect the face and are therefore to be preferred.

MIDDLE AGE, 30 to 45 YEARS.—Select wig and put it on to match the face. The same process as before in making-up for youth, except using more advanced numbers in the colors, which are either darker or deeper tinted. The wig makes the most difference in one's appearance, the colors adding to it. If to represent premature appearance of age, slightly rouge chin, otherwise none.

If a young actor wishes to represent a person of forty-five, but well preserved, he should read the text of the play carefully, and judge by the language throughout, as to the character he is to take. If of a mild disposition, he should make less wrinkles, both in depth and number, than if of a harsh nature, or increase them if crabbed and irritable in temper.

The cocoa-butter is always used as foundation in every character, although some merely use the paints themselves, but it is much neater to use a face covering first.

Select your grease paint from six to eight, using your judgment as to climate and condition of youth; apply as before.

The rouge is put lower on the cheek bone. (See cut.)

After the rouge, apply the color, brown or black, under the lower eyelids, and extend as before. Additionally, put lighter or heavier, two similar marks either side of the quarter-inch extension of the line under the lower lid. Make them diverge from the corner of the eye up, and reversely down, to represent crow feet. These extra lines are not to be used in gentle characters, or under forty years of age.

Lines, light or heavy, according to age and character, are now to be drawn, varying from half to three-quarters of an inch in length from the inner corners

of the eye on the nose, (down slantingly towards the corner of the mouth,) these are drawn with the leather stump, as broad as the stump will make them. Two other lines, of similar size and length, are drawn from the corners of the nose to the hollow of the cheek, above the upper jaw. If necessary, these lines are shaded with a pencil in grease paint of light flesh color, and both broadened by the fore-finger of either hand to destroy the appearance of lines, and turn them into finely blended shadows. This is an exceedingly difficult thing to do. They must resemble real life, and not make the actor look as if he were simply striped. It needs practice.

If the character is to portray continued deep grief, the rouge is placed still lower down the cheek, but not so low as to approach too near the border of old age. (See cut.)

If instead of a young man acting a middle-aged man, it be a man acting the part, he should put the rouge lower down to give his additional age.

The more manly and hardy a face is to look the deeper the flesh color; number *eight*, and rouge lower down, midway of cheek-bone.

Youth, rouge on the top of the cheek-bone; middle-age on the middle; old age, even below, under the bone itself. (See cut.)

A pale face might use the color of youth, number one or two of the grease paints, and no rouge at all; bloodless even use white powder on face, or contrast with reddish grease paint.

The proper place and blending of the rouge on the face is a special point in a make-up. To adjust to contours of the face, the shape of the cheeks, to know how to color the different parts of the face according

to its natural form and outline, and to make it something different in every different character, requires the highest skill and judgment.

Advanced Age.—45 to 60 years.—A good wig now helps the character almost as much, if not sometimes more, than the facial make-up. If a young man, to represent the part, the whole head should look it.

The prime of life should be represented by color number seven, using in the same manner as in younger parts. If a worn-off expression, use number eight, for the wig will match it best as to color. If sickly, use number twelve, olive color, and the same for men in southern climates, prisoners, men of care, men of intrigue, bloodless cheek, consumed, varying to number eleven. For healthy color of advanced age exposed to air, use number ten. For elderly men, broken down, confined to house mostly, well off in means, without care or trouble of a mental kind, number ten; rouge below cheek-bone, and tone down with fingers in all directions from that point, keeping it the brightest. Increase the wrinkles as in life. (See cut.)

OLD AGE.—60 to 100 years.—Select wig. Use colors of grease paints from one to eleven, for the face of an aged man is very variable, with skin from the color of a child to that of the harshest quality. Wig sometimes changed as are the colors of the face from act to act, during the progress of the play. Sometimes a character commences young with the first act and ends old with the last, through intervals supposed to have elapsed in the time of the action of the piece.

Here begin the intricacies of the art.

The selection of wig, the application of the proper color of grease paint, the rouging are comparatively easy matters; but the lining, the shadowing of the face, to know how many lines to draw, and just where to put them, where to begin them and where to end them, is really bewildering to the novice. These lines, or shadows, as they are converted into, merely represent the flesh shrinking and shriveling from the round fullness of youth, to the seams and creases of withered old age. Besides, the flesh falls away from the bones of the brow, the cheeks, the jaws, the chin, and all parts, even on the neck. To represent this phenomena of life, in a multitude of phases, each character possibly representing several, taxes the energies of even gifted artists.

Let us make a general attempt, a kind of type to introduce the others.

We will assume the face is ready, as on a painter's canvas, and we begin with the crow's feet at the corners of the eyes. We make them deeper, sharper, more defined, we shade them or reflect them rather, with the pencil of light flesh, or even with white. We do the same with the broad lines, down from the inner corners of the eyes, extending them in length, and, also, the same with the lines from the corners of the nostrils, lengthening them. We add similar lines to the corners of the mouth, and treat them in a like manner. We give a bag-like appearance to the lower lids of the eyes, by carrying lines with the leather stump, one from the inner, and another from the outer corner of the eye, under the under lid to form a kind of triangle, so the lines cross each other, to a trifling extent, and not exactly curve, under the eyelid; it is better than curving the lines. We now fill with slate colored grease paint the entire lower lid, and lightly blend the two colors. This gives a peculiar, dragged look to the eye. In some parts, we redden the

upper lid. We knit the brows, and draw lines in the creases indicated, just above the end of the nose, we put a little hollow on the bridge of the nose with the slate color, we put another hollow at the tip of the chin. If sunken cheeks are to be given, we feel for the natural hollow of the cheeks, and indicate their contour with blended patches of the slate color. We raise the skin of the forehead, by elevating the brows, we draw lines, and shade them just as the skin wrinkles in the effort. We raise or depress the skin of the cheeks, and we paint the wrinkles as we need them.

To practice this portion further and intelligently, it is best to observe characters in real life, and note the most prominent wrinkles, for lesser ones are scarcely observed on the stage. If not easy to find such people as you desire to copy, take old drawings of age.

You will see in life, or pictures of old age, other lines to imitate, say three or four running over the curve of the lower jaw between the mouth and ears. You will see a number of others around the neck like hoops. You will see the temples hollowed. You will also see the colors in real life, for after all, the idea is merely to exaggerate nature on the stage just enough not to seem exaggerated.

#### THE HAIR.

Instead of always wearing wigs, the hair itself can be combed in different shapes, or be powdered to represent various conditions. It is a matter of taste and judgment to a great extent; but the face must always be made up.

As with the wrinkles of old age, so is it the same in regard to colors. The flesh changes from a rosy tint to a yellow tone, and thence to a brown, according to the years and circumstances. The tint of youthful red which begins at the lower lid of the eye, gradually grows paler and falls lower on the cheek-bone, and the flesh color gets more prominent and projected. The under lid loses its elasticity, and gets wrinkled, unsettled, and has a blueish tint, which commences at the corner of the nose and goes across the lid to the opposite side. Little wrinkles form about the eye. Shadows fall from the corners of the nose down to the upper jaw. The outer corner of the eye grows into wrinkles. The color on the chin, and above and below the lips, with sides of the cheeks under the ears, grows deeper on account of the shaven beard, which grows stronger as the person grows older.

Advanced Age.—The muscles of the face near the nostrils, and to the corners of the mouth, become more prominent from the fat of the cheeks becoming absorbed and falling away, leaving them projected. These are to be represented by wrinkles and shadows. The hair becomes gray, also the brows; paint gray.

Decreptive—Dotage.—The entire face becomes a pallid, yellowish flesh color, with a mass of wrinkles and shadows. If any red is necessary, let it be of a brownish cast, and the least possible amount adown the nostrils across to the corner of the mouth. The cheeks fall in, so let the color go under cheek-bone to corner of the mouth, and show deep shading. The cheeks hang flaccidly below the bone, and show one or two deep, broad shadows, or shadings. The temples fall in, and need shadows to show them. The eyes sink deeper on account of the shrunken flesh. The shadow from the corner of the eye and nose will meet the shadow forming from below the centre of the cheek. The upper lid of the eye will shrink, as well as the lower, and the forehead appear strewed as

it were with furrows, and horizontal lines will form brokenly across its length. The mouth will become drawn and pinched, and pursed together with wrinkles from its corners, to the outer edge of the chin. The chin will become pointed and fleshless, the throat shrunken, the Adam's apple bolder, the cords more tense, and deeply shaded. The hair becomes thinner, softer, whiter, and oftentimes the head quite bald, with the exception, perhaps, of a rim around the back of the neck and about the ears. Paint the eyebrows white as in nature.

AMATEURS AND BEGINNERS generally paint too much, and thus destroy the physionomic characteristics. In making-up for middle age they overdo in color and wrinkles, and unintentionally produce old age.

The first thing they should do before making-up for a character older than themselves, if a young person, is to get the wig which is characteristically suited to the part to be played.

Putting on the wig, an amateur can see how little paint is really required, and how little is to be done. It is to do that little well. Often the wig makes a great part of the character.

A young actor, with a defined face, after adjusting the proper wig and matching with the right color, needs only the shadows, and they lighted up, to look as he desires. A young actor without a marked face, if he wishes to play character parts, will be obliged to exercise all his skill and ingenuity to make up his face to look well. In both cases, the actors must put the shadows where they would naturally come. These shadings cannot be forced, for they look absurd, and on this account some have better faces than others for the stage. To *find* the true places for the wrinkles

and shadows, must be the first thought of the young actor. One means is to take a lighted candle, and having it as the only light of the room, and before a glass, observe the shades as they will come by variously turning the face to and from the light.

A Good Stage Face should not be oval, round, but incline to long, oblong, such as where the cheeks slant from the nostrils to the cheek-bone, rather filled to roundness. Such a well-formed face, to show oppositely, would be improperly painted, if rouge be applied from the eyes down too far, even if the face be so colored by nature. The effect would be lost. If painted so the expression is peasant-like, and to increase this farther in this direction, and have nothing lacking, would be to paint the eye-brows larger in their color, and yet, most amateurs do this and make a terrible mistake.

If the Face is too Hollow, or Thin, put more red on those parts fallen in; the farther back the rouge, the larger and fuller the cheeks; put the rouge well towards the ears, and try the effect. Put dark red high on high cheek-bones, and lighter red in front of them. Put dark red on all projecting points, and lighter red on the sunken places. (See cut.)

If the Face is too Full and Plume, do not put too light a red on it, for rouge, but rather a dark red, to make it appear smaller. Put the rouge near the nostrils, and do not extend it too near the cheek-bones. This makes the face seem smaller, or thinner. (See cut.)

To Make a Prominent Nose Smaller.—Extend the rouge from the cheeks on to the sides of the nose, but not too much. On the contrary, a small nose can be apparently increased by keeping the rouge farther from it. To still further increase the apparent size, take a lighter flesh color than is put on the face, and varying the width, from an eighth to a quarter of an inch, make a stripe down the sides of the nostrils. Tone down the edges of these bands, and blend them lightly to the color of the cheeks.

To Reduce the Eyebrows if too Heavy. — Plaster them down with yellow soap, and then match them with the face with grease paint, and paint the brows over that, as desired, in their color.

The natural form of the eyebrow is so shaped, or sized, that generally something is required in some way. The shape of a beautiful brow for classical type, is the small, slender, arched character, to allow the eye to lie open freely. It commences at the bridge of the nostrils lightly and slimly; it widens at the centre of the eye and diminishes towards the hollow of the temple, as observance of the paintings of renowned masters will show.

THE EYE.—To give the effect of lunacy, put strong red on the upper lid; for crying, weeping, put a soft, mild red; for sorrow, put blue or slate, for young people; for old, or played out parts, put over and under the eye, both lids.

The Mouth.—After the eye, the mouth requires the most particular care in making-up. If you have a good mouth, be careful not to cover up the upper lip so as to conceal it; but rather show it together with

its corners, and reversely, try to hide it if poor mouth and broad upper lip, large and awkward. In the first instance, have a thin, or narrow mustache; in the other, have it larger, longer-haired, reasonably so, so as to improve the mouth surroundings.

A small mustache on a large lip looks comic. Do not cover all of the lip, but have a little flesh seen directly under nose-point of lip. With broad mouth or thick, make a less uncovering of the corners of the mouth.

Free Mouth.—In the make-up of a mouth without mustache, the flesh color must not touch the corners of the lips, if any change is to be made in its conformation. If it is not of good form, the mouth can be changed in shape. You can paint it narrower if too broad by nature, or if certain effects be desired. This is done by extending in a special manner the flesh color on to the lips, and rouging them after that. Reverse effects are produced by enlarging the mouth with color. Do not take white instead of flesh color, as it produces an effect upon the under shape of the lip by destroying the concave. Be sure to apply rouge in all cases, or the lips will look purple as coming from a cold bath. Give the lips a centre point, beneath the nostrils, and make each side from that in a graceful curve. This is the natural shape until age changes it. For a young, healthy make-up, a slight touch of rouge to the chin, gives a fresh, blooming appearance.

THE FOREHEAD AND THE CROWN.—In a young part, to look well, the forehead should be made up high. If low forehead, the hair should be forced up from it, or a wig worn having a high forehead piece attached. If the hair on the crown is thin, take brown or black

muscaro and paint that part of the scalp or hair, and it will appear like a fullness of hair.

A JUVENILE THIN FACE.—When the juvenile face was spoken of in the preceding pages, it was inferred as being full. If we wish to produce a juvenile thin face we have a difference in the work. Let it be for a serious character. Take for groundwork, as a basis, color number two, three or four, according to hair or wig, if used, and cover the entire face as before. Put a light half-inch breadth of shade from the middle of the cheek down to the chin-bone, and rub it gently with the groundwork color of the face, so as to appear soft and blended. Do the same from the back of the cheek, near the ears, in a downward direction. To express a crushed, hopeless condition, add a shade to the temples and under the eyelids, of dark brown or black.

A JUVENILE COMIC FACE.—To appear long faced, you must arrange the hair so as to show the forehead as if high and narrow. Touch the cheek-bones and tip of nose with light red, and tone down. Put a long half-inch breadth shade, or streak of pale red, from near the inside corner of the eye down the sides of the nose, and add a few lines; then continue close to the corners of the mouth, past the chin down to the neck. Then with the fingers blend all together.

An old, Thin Face.—First, a ground color of six, eight, or up to thirteen, according to wig. Then put a shade or line for wrinkles, as high as possible at bridge of nose, and run past the corner of the mouth, tracing it down the natural wrinkle to the middle of the face, under the chin. Use dark brown. Shade the back

part of the face and upper part of the face with same color. The same with the temples and below the eyes, the whole of the lower lid. Shade the cheeks also, half an inch breadth. Touch the cheek-bones with dark red, and tone down as before.

COMIC CHARACTERS.—The comic face consists either of natural facial expression, or of the disproportion or singularity of certain parts of the visage, or countenance. Learn to make them up from nature.

The Nose will look comical when very plump and conspicuous, when turned up so as to show the nostrils, or when long and pointed so as to hang over the upper lip.

The Mouth will look comical when very large, and the lips very broad; or, when very small, or crooked, or thick and puffy.

The Chin will look comical when very long and pointed, or very broad.

THE FOREHEAD will look comical if conspicuously low, or very narrow and high. The head can be treated best by the shape of wigs.

THE EXEBROW can be made to look comical in a variety of ways, by first soaping over as described, and painting to one's fancy.

The Teeth can be made to look quite comical by painting some of them out, as if missing. A liquid preparation called Email Noir, comes expressly for the purpose, and is harmless in character.

To Make-up a Plump Nose.—Take grease paint, dark red, blend it into the color on the face, and shade with lighter red on the wing of the nose, also on the tip. Or the nose can be enlarged with the composition already mentioned, and then painted accordingly. When the nose is made of composition, use the color of the face on the wings of nose, and paint the rim of the nose entirely around with black. Then mechanically contrive to push the nostrils up if possible with a bent hair-pin. This can be very cleverly done by those who understand how. It repays a trial. Cover the points of the hair pin with little balls of sealing-wax; bend them into hooks and insert them into the nostrils; bend the middle of hair-pin over the bridge of the nose, previously putting a thread through the loop of the pin, and fasten the whole to a forelock of the wig, then cover the hair-pin and thread with the colors of the forehead and nose.

A Long Nose.—A white dot on the tip of the nose makes it appear very long and pointed. An extremely long nose must be made of composition.

Large Lips are made with an approriate red, and the corners of the mouth are enlarged with a line of brown. A few lines from the corner of the mouth add still further to its size. Make two little lines as a frame work; raise the middle of the lip with light red and frame this, (half circle,) with light brown. Redden the lips, then broaden them by a few lines and frame with brown; then lighten up the upper part of the lips with flesh color.

FULL CHEEKS, PLUMP.—To paint full cheeks take lightest flesh color, number one, and make a disk like

the bull's-eye of a target, an inch in diameter in the centre of the cheek. Then take dark red and make a broad band from the corner of the nose, down to the corner of the mouth, keeping well down on the cheek to chin bone, and along the jaw, and around well, back to the ear, then high on top of cheek-bone up to the eye and corner, then down the side of the nose till it meets the other end of band. Then put a lighter red in the same manner, inside of that band. Now blend the centre spot to the inner band and blend the inner band into the outer. Tone all down so as not to leave any edges and lines, and still preserve the original colors in their respective parts of the cheek. Tone also the outer edge of the band into the opposite sides of the chin until they meet, and also, other sections of the face, as in other make-ups. The chin must be treated in the same manner, for it must be made full also. The red on the chin, however, should not be as dark as that on the face. Light flesh, first color, as before, then bright red under it, then under that repeat the first color. This brings the chin out.

A Broad Chin—Take color number seven and put on, and partly under the chin, and then encircle it with a broad shade of a lighter color.

A CROOKED MOUTH is framed with two lines of brown, by having one drawn, small line, from the corner of the mouth downward, and the other drawn from the other corner upward.

The Humorist.—Take healthy flesh color, number five or six (rosy.) Make forehead smooth, high, broad. Eyebrows drawn in curved lines. The wrinkles that run down from the nose to the corner of the mouth,

should be of a cheerful expression. Practice will find this line. It should be in a convex line, if possible, without forcing, to the end of the cheek, as if laughing. The hair should be light and curly.

A Tipsy Man.—The same ground color as that of the humorist. Forehead, nose and chin a little reddish. The wrinkle to appear as if grinning. The corners of the mouth are to be drawn slightly upwards by two small lines. The hair a little deranged on the forehead.

A DRUNKARD.—The ground tone must be either quite pale, or almost brownish red. Eyes pinched, small, and nearly shut. The wrinkle from the nose, through mimic action, drawn straight to the chin blade. The mouth drawn downwards by two brown lines. The hair unkempt, and hanging low down on the forehead.

#### WIGS, BEARDS, &c.

Wigs for Old Age.—If no forehead piece, as partly bald in front, put on as in making-up for youth or manhood. If a forehead piece, paint the inside of the forehead of the wig, and also your own entire forehead; this will not only make the wig adhesive, but make it fit more snugly to your natural forehead. Besides that, in case of displacement of the wig, by accident, or by its moving upwards on your forehead. it will prevent the skin of the forehead, beneath it, showing a band of a different color. If the whole forehead were not painted and the wig should move up, a stripe of the unpainted section would be seen and thus destroy the illusive effects intended. After this

painting, place the forehead of the wig against your own forehead, take the elastic in both hands and pull the wig smoothly over your head, pushing your natural hair under the wig with back of your comb, except at the temples; this portion should be matched with paint. When the wig is finally adjusted, and closely in its place, match its forehead with yours as neatly as possible. Then paint the face as before mentioned, making a line on the forehead close to line of the wig, and powder all, including the painted hair at the temples.

The Beard gives the face a certain form, if not as much character, as a correct wig, and great caution must be observed as to its kind, and the manner of its being put on. Perhaps the best kind is one ready made, on gauze. The next in order might be prepared for the occasion, each time, from sheep's wool or creped hair.

THE COLOR OF THE BEARD.—The color of the beard and mustache are always made or prepared of lighter colors than that of the wig or hair of the head, never uniform, especially with full beard; observe persons in life. Note the shading of a full beard particularly; you will see the lighter colors around the mouth.

THE SIZE AND SHAPE OF THE BEARD must be in proportion to the face. A person with a full face has more space than one with a thin face. The former will be obliged to cover more to make his face look narrow and smaller, while the thin faced person will have to omit more to keep the face looking full. For a slim face, put on whiskers back near the ears to make the face look larger than in real life. Keep the hair

well back while arranging it lower towards the chin. On a fat face put the whiskers forward, and keep them forward while going down towards the chin. This will make the face seem slimmer.

Making the Beard.—This is not a difficult matter, but requires patience and ingenuity.

When using creped hair, pull off, or cut a section from the string, not exceeding generally, two or three inches in length for a side whisker; and for the chin and mustache, still less, according to size required. Hold one end in one hand, and with the other pull the hair to full length to free it from its braided shape until entirely separated and free, like the natural beard, and make the shape required. Paste the face with spirit gum where the hair is to be placed, just the shape needed. Apply the hair in neatly fitting sections, not the whole at once. First, the side whiskers, down to chin bone, then the chin piece, then the mustache, until the full beard is made. Hold each section a moment to the face with napkin, until firmly set. Have no grease paint where they are used, or they will be likely to fall off by not adhering well. After all the beard is on, neatly trim with scissors. For flat beard, use flat creped hair. For full beard and long, fasten long ends of creped hair to hang like beard; lighter color for chin.

A nice beard, well formed, has three special points: One as from tip of lips, the others from the two corners of the mouth. For gray beard, make a little lighter gray around the mouth. Mustache still lighter than beard.

In using wool, take the comb and carefully draw through it, until enough has been collected in it for the purpose. Then cut off even with shears above the comb, to make an even edge along the line of the pendant wool, in the teeth of the comb. Draw it gently from the comb. Spread it apart and apply it like the hair, with ends downward like the natural beard. Use spirit gum, which can be procured of the theatrical wig makers, or dissolve gum mastic in alcohol, or use strong solution of gum arabic, the latter is not good if you perspire readily.

To remove the beard, gum mastic or spirit gum being used, take cocoa-butter or vaseline, or alcohol,

and apply to edges and gradually pull it off.

The Eyebrows can be either painted with color, to match the hair, or made from creped hair, or wool, and gummed on. A painted eyebrow gives the face a happier, more jolly appearance. Creped hair gives to the brows a bushy character, but takes away jollity. For sinister characters have the eyebrows hang down, and over them to give shadow, make them look heavy and sunken. The eyebrow commencing at nose, and painted high over the brow, or made short, the rest plastered out with soap, gives a stupid appearance. A very black, narrow, painted, arched brow, gives the appearance of treachery, duplicity. Bushy brows, creped hair, commencing deep, broad in centre, curved up at end, shows the villainous, low, brooding character. Prefer painting generally to gumming.

#### To Remove Grease Paints from the Face.

To remove the grease paints from the face it is best to take either cocoa-butter or vaseline. The cleanliest way is to have small patches of white muslin, a few inches square, prepared with either cocoa-butter or vaseline, and warming one over the gas, wipe first all the shadings and lines off the face and eyebrows, then take another patch, warm it slightly, and wipe the mouth, face, ears, nostrils, and even neck now. When all is clean, then wipe thoroughly every part with soft napkin, not harshly, however.

It is best not to wash at the theatre. The warm, heated skin, exposed, shortly after, to the outer cold air is likely to suffer in consequence. A tender skin especially, is apt to change its complexion. It is even better not to wash the face after reaching home. The cocoa-butter softens the skin, improves it, and it is best to let it remain on the face overnight.

N.B.—All the preceding make-ups apply to ladies as well as gentlemen, except in the use of exoras, the softer grease paints. The wrinkles, linings and shadings are all the same.



#### AN EPITOME OF MAKE-UPS.

#### YOUTH.

- 1.—Costume or dress not around neck and shoulders.
- 2.—Apron or cloth around neck.
- 3.—Put on and adjust the wig if one is used.
- 4.—Rub the entire face and inner part of ears with cocoabutter.
  - 5.—Gently wipe face with napkin.
  - 6.—Grease paint entire face with warm hands.
  - 7.—Rouge top of cheek-bone, and hollow of ears.
  - 8.—Draw line under eyelid and blend.
  - 9.—Powder face with puff and dust off.
- 10.—Wipe off powder from brows and eyelashes with wet corner of napkin, and paint them.
  - 11.—Rouge the lips and nostrils.
- 12.—Sponge and rub the neck, hands and arms, with the liquid preparation if used.

#### MANHOOD.

- 1, 2, 3, 4, 5.—Similar directions as to youth.
- 6.—Grease paint as before, but advanced colors.
- 7.—Rouge the middle of cheek-bone and ears.
- 8.—Draw line under eyelids, and perhaps, very lightly, two or three at outer corner of the eye.
- 9.—Draw shadows from corner of eye at nose, and from corner of nose towards chin; perhaps two small upright lines, as frowns, at top of nose.
  - 10,-Powder face, and 11 and 12 as in youth.

#### OLD AGE.

- 1, 2.—Similar to youth and manhood.
- 3.—Paint inside forehead piece, and own forehead, and pull on the wig as directed.
  - 4.—Match both foreheads with grease paint.
  - 5, 6.—As in manhood, still more advanced colors.
  - 7.—Rouge below cheek-bone. (There are different rouges.)
- 8.—Line as before under the eyelid, make deeper, sharper crow's feet at the outer corner of the eye.
- 9.—Make deeper, longer shadows from the inner corners of the eye, and from the lower corners of the nostrils; add similar shadows to the corners of the mouth.
  - 10.—"Bag" the lower lids of the eye, as described.
  - 11.—Redden the upper lids, if required.
  - 12.—Knit the brows and shadow the creases.

- 13.—Hollow, a little, the bridge of the nose and tip of chin, and temples.
  - 14.—Elevate the brows, and shade irregularly the wrinkles.
- 15.—Raise, or depress, as required, the skin of the entire face, and paint lines as needed, and, also, line the lower jaw, and the creases of the neck. All this done on the dry surface, after liquid.
  - 15.—Powder over all your work and dust off.

#### GREASE PAINTS AND MATERIALS.

1. -Pale flesh color. 2.—Light flesh. 3.—Natural. 4.—Rosy. 5.—Darker rose. YOUTH TO MANHOOD. 6.—Sunburnt. 7.—Dark sunburnt. 8.—Sallow. 9.—Healthy manhood. 10.—Sallow. 11.-Ruddy. 12.—Olive. 13.—Olive lighter. OLD AGE. 14.—Gypsy. 15.—Moor. 16.—Chinese. 17.-N. A. Indian.

Each 50 and 25 cents.

18.—East Indian.

#### GREASE PAINT PENCILS.

White, for graying eyebrows and hair.

Black, for eyebrows, mustache, etc.

Gray or Slate, for hollow cheeks, temples, etc.

Brown, for wrinkles.

Light flesh, shade added to brown wrinkles.

Red or Maroon for rouge, old men.

Carmine, for brows, etc., when red wig is worn.

Black and Red, 20 cents; other colors, 10 cents.

#### CREAM EXORAS—(Ladies.)

1.—White. 2.—Rose. 3.—Brunette. (Grease paints, soft.)

Each 50 cents.

#### ROUGE DE PARIS AND OTHERS.

Rouge de Paris (youth).

Rouge de Theatre, No. 6, light; No. 18 dark (old age).

Rouge Vegetale, No. 8, light; 12, medium; 18, deepest shade; (youth, manhood, old age). For cheeks, lips, nostrils and ears.

50 and 75 cents per box.

#### MASCARO.

Black, Brown.—For eyebrows, mustache, hair.

Each 25 cents.

#### CRAYON PENCILS.

Carmine. - For light wrinkles, etc.

Blue.—For veins in arms, and on back of hands; for blonde evelids.

Brown.—For wrinkles, &c., and under eyelids sometimes instead of grease paints, in parlor.

Black.—Under eyelids, with black wig and mustache. 20 and 35 cents per color. \$1.00 box of three colors.

#### EXORA POWDERS. (BOTH SEXES.)

1, white; 2, flesh; 3, brunette; 4, gypsy. Used as the finishing over the grease paints.

Each 25 cents.

#### LIQUID COLORS.

1, white; 2, flesh; 3, brunette; 4, gypsy; 5, Indian. For neck, hands and arms. Each 50 cents.

Pomade, for mustache. 25 cents.

Spirit Gum.—1, very strong, 25 cents. 2.—Medium, 20 cents.

#### WIGS AND BEARDS.

Court wig, Dress, Brown George, Judge, Ladies' Court, Ladies' Blonde, Ladies' red or auburn, Character, Crop, Fright, Negro. From \$5 to \$20.

#### BRAIDED, OR CREPED HAIR AND WOOL.

For making beards, whiskers, mustaches, and eyebrows. 30 cents per yard.

#### SELECTED HINTS ON ACTING.

Some have that mysterious, divine faculty, which exists independently of circumstances, of culture, even of intellect itself, which we vaguely call genius. But genius itself requires culture to produce art. The most expressive voice, the most perfect instinct, the most inspired soul, must still be taught and trained.

Artistic genius is ever precocious, of magnificent capabilities, of intense impulses, of grand natural gifts, but it requires culture even of the beaten track, the technicalities, the restraints, the traditions, and the useful, if not altogether necessary conventionalities of art. Sometimes, the utter want of worldly tact, and knowledge of self, unless good fortune befall it, dooms it to obscurity by reason of groveling in the rudiments of an art with which it is imperfectly acquainted, coupled with the sensitive shyness which is so often a quality of the finer order of minds, which prevents ease of manner, and, consequently, of advancement.

Genius sometimes, too, works provokingly slow. But what results! Like giants of old.

In acting, the divine secret is the way to the inmost heart of every man at once. The headlong impetuosity of genius that sweeps to its triumphs, carrying an audience wildly before it.

An actor should consider his own emotions as materials to utilize, for should he make absolutely his own the passions of his role, he will needlessly fatigue and injure himself. The natural effect of a passion is to raise ourselves to the government of ourself. A certain excitation does not injure; but sinking one's self to the great depths of one's spirit is not always free from danger, if recklessly continued. To fire one's inspiration too much, is wrong, and eventually

weakens one's powers, even rendering them useless, brain as well as body. It is necessary to improve genius by study and meditation, and constant practice. The opposite opinion is only a prejudice of the mass.

How to Speak in a Theatre.—If one speaks on the stage as in a parlor, in a modest tone, he would not be heard. The stage itself is like a room, in most respects, with this exception, that one side opens to a large space filled with spectators. To produce an effect equal in appearance of your room, face to face with another, it is necessary to raise the voice, and accentuate more clearly. To introduce in the language the purpose, without showing the labor and the pains employed, and without marring the character represented, and without seeming to have any care regarding the manner.

There is a certain agreement necessary, and that is to take away all appearance in the effort. They are to be governed entirely by optical laws. Having the medium, the stage, isolated from the audience, illumined, and with all the agreements or conditions, the slope or incline towards audience, the scenes, the decorations, the actors themselves-for every actor is an agreement—it becomes a necessity to give an illusion of life on the assembled spectators, modified in the sense of this medium of the conditions of life. It is not possible to enter into the details of the necessary features; this is a special study, full of technicals; but one point is essentially to be noted, that is, as the illusion of life ought to be produced on the audience, it is well to consider their intellectual status and their degree of culture. All audiences are not alike in these respects, and allowable variations can be made. The more refined are more difficult to

please, while the less refined need not have the same finished expression, but would be better pleased with the lines grosser drawn. The law of enlargement, of relief, in any case, is eternal, for it is a law of art; but the conditions change with time and the people. The rude manners of our ancestors made it necessary to greatly roll the eye as well as the "r." softened habits of to-day have very sensibly decreased the necessity of such grossness. It is not necessary to destroy the truth of the theatre for the power of agreement, neither is it necessary for the force of truth to destroy the illusion of the theatre—the pleasure one goes there to find. This pleasure is made certainly of illusion, and also truth, but accompanied by a sentiment of personal security, and the conviction, habitual and familiar, that one partakes only of an illusion. This sentiment it is not necessary to destroy; and if reality or artifice takes its place too absolutely, all pleasure to audience is destroyed. In order to have an illusion of truth, it must be only an illusion.

Rehearsals.—No number of rehearsals can be too many. Under intelligent guidance do precisely the same as if theatre had an audience. Each rehearsal as near as possible to an evening's performance without the costume. The stage must be set, the scenes correct, the properties in place, all complete, even trifles. A rehearsal should be very exacting. Again and again go over bits and sections until properly delivered. Give even the best of acting. Effects must be sought, because it is intentionally art, and everything must be perfected to that end. It must be a determination to act the very best, to give way to feelings in the most decided manner.

Few people have any idea of the vast amount of tireless drudgery, and the toil spent in the elaboration of the most minute details of acting and rehearing of great artists, necessitated beforehand.

To witness a fine scene is pleasant enough, but few realize that the faintings, the embraces, and postures, here and there, have had to be tried in every possible variety, all over and over again. Sometimes a person will spend the entire day on the stage, speaking, laughing, crying, gesticulating, fainting, falling, dying, throwing themselves on chairs and lounges and reciting sections of their parts.

Sometimes a dying embrace will be rehearsed many, many times before knowing how, to a nicety, to produce the most telling effect. Rehearsals of such matters are often very painful and tiresome; sometimes amusing. Sometimes a phrase will be uttered again and again, until satisfied as to which is the best manner, until finally found, after the most wearisome, fatiguing, exhausting labor, to be the artistic expression of the most thrilling bit, perhaps of a scene. Then acting becomes actual life, except raised by an artistic standard. The manner is the link between soul and body.

Society and Acting.—Movements of the body and facial changes are visible effects of feeling, which, when the feeling is strong are uncontrollable. When the feelings are less strong they may be repressed, and the habit of repressing them is insisted upon as an element of good manners. This in part explains why the best actors generally come from the humbler classes. Society restraining the language of expression, of course prevents its growth. But acting requiring a more candid display, except in society plays, there will go along

with the habit, which can be practised and premeditated, development of the means of display; so that besides the stronger emotions, the more delicate shades and smaller degrees of emotion will visibly express themselves, the emotional language will become more copious, more varied, more definite, and obviously, sympathy will be proportionately facilitated. The vocal signs of sentient states will simultaneously evolve further. Loudness of tone, pitch, quality, and change of tone, are marks of feeling, and, combined in different ways and proportions, serve to express different extents and kinds of feelings. Not in excited speech only, but in ordinary speech, we show by ascending and descending intervals, by deviations of tone, by place and strength of emphasis, the kind of sentiency which accompanies the thought expressed.

A simultaneous increase in the power of interpreting both visible and audible signs of feeling must be taken into account. If we suppose both these faculties exalted, both a more delicate perception of the signs, and a strengthened, constructive imagination, we shall get some idea of the deeper and wider sympathy that will hereafter arise. More vivid representations of the feelings of others, implying ideal excitements of feelings, approaching to real excitements, must imply a greater likeness between the feelings of the sympathizer and the sympathized with, coming nearer to identity.

Practice.—Facility attends long practice, and loss of aptitude begins when practice ceases.



## College of Pratory and Acting

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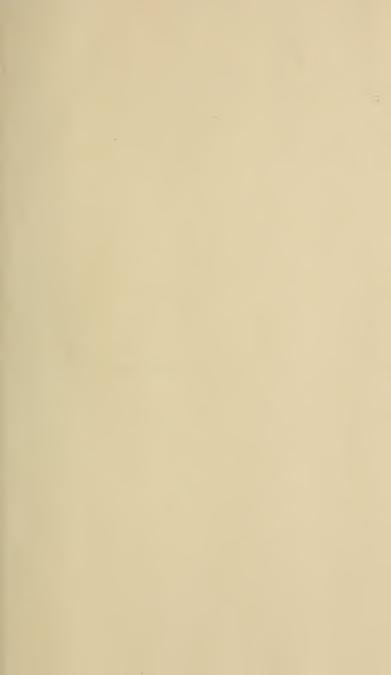
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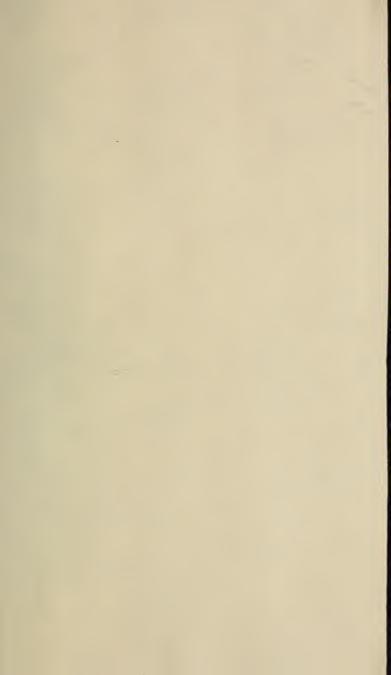
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